

Censor Lauds Rise of UK Films

Benevolent Fund Boosted in Wpg.

Representatives of the Winnipeg Film Board and the regional branch of the Canadian Picture Pioneers met at the Marlborough Hotel, Winnipeg, last week to discuss the recently established Clair Hague Memorial Benevolent Fund, named in honor of the

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Ontario Saw 481 Features in '44

Of 482 feature films in 35 mm. size submitted for censorship in Ontario during the fiscal year 1944-45, 361 were passed, one was rejected, 117 were altered and three are still under consideration. A total of 1,800 films, made up of features, trailers, comedies,

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Ontario Releases Rise 100 p.c. During Board's Fiscal Year

The rise of the British film to a prominent place on the Canadian screen is the most important development in motion picture exhibition in a quarter of a century, stated O. J. Silverthorne, chairman of the Motion Picture Censorship and Theatre Inspection Branch of the Ontario Treasury Department, in his annual report to the Honorable L. M. Frost, K.C., provincial treasurer and chief executive officer of the Theatre Inspection Branch.

Variety Club Group To Hold Dinner

The Variety Club Committee will hold the first of its monthly dinners at the King Edward Hotel, Toronto, on June 13th.

About 100 members of the industry will be invited to join in this social evening and listen to a speaker. Variety Club ideas and ideals will be discussed.

It is hoped to organize across Canada after the committee of 11 sets things.

Oscar Hanson, Ben Okun and Ben Geldsaler are members of the dinner committee.

UA's 'Col. Blimp' In Ottawa Preem

The Elgin Theatre, Ottawa, was the scene of a distinguished premiere when hundreds of notables residing in Canada's capital city attended the first Dominion showing of "The Life and Death of Colonel Blimp," an outstanding Technicolor film production.

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Spencer PEI House

F. G. Spencer has purchased property on Grafton street, Charlottetown, Prince Edward Island, for post-war erection of a theatre in that city.

At 'Colonel Blimp' Premiere



Left to right—Raoul Auerbach, general manager of 20th Century Theatres, who presented the receipts of the Elgin, Ottawa, premiere of United Artists' "The Life and Death of Colonel Blimp" to Mrs. Donald Gordon of the Women's Naval Auxiliary; Ed Schnitzer, popular home office representative of UA; and Douglas Rosen, Toronto branch manager of UA.

Movies Never Lone Delinquency Cause

There exists nothing by way of authoritative fact through which the responsibility of the motion picture for the misconduct of juveniles and adolescents can be assessed, states O. J. Silverthorne, chief censor of Ontario, in that part of his annual report which deals with juvenile delinquency. "Also, the Board has been advised by competent authorities that, in the absence of established fact, a proper study to determine the relation of the motion picture to juvenile delinquency would require at least from three to five years close application.

"After a study of statistics of the Toronto Board of Education and Separate School Board, relating to Primary and Secondary School population, of delinquency reports of the Big Brother

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Kaufman to Chi

Harry Kaufman, Canadian general manager for Monogram has left for Chicago to attend a meeting of Monogram franchisers.

Theatre Fire in Fort William

A fire in the Orpheum Theatre, Fort William, recently, caused damage to the balcony and mezzanine floors estimated at \$1,125. There was no one in the building when the fire started. The damage is fully covered by insurance.

Yvonne De Carlo

audiences. Distributed in Canada by EMPIRE-UNIVERSAL FILMS LIMITED.

"CANADA'S OWN." Her compelling beauty, great talent and sparkling personality in Universal's "Salome, Where She Danced," brings a new thrill to motion picture Great entertainment in lavish Technicolor.

UA's 'Col. Blimp' In Ottawa Preem

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duced in Britain by The Archers and released on this continent by United Artists.

Based on the famous character by David Low, the film won a warm reception from the select audience, present in support of the work of the Women's Naval Auxiliary. Prior to the performance Ernie Warren introduced Mrs. Donald Gordon and Raoul Auerbach, general manager of 20th Century Theatres. In behalf of his firm, which operates the theatre, Mr. Auerbach presented Mrs. Gordon with a cheque representing the evening's receipts.

Motion picture critics from Toronto, Montreal and Ottawa were present and were free with praise of the production. Will McLaughlin of the Ottawa Journal said that it "emerges as one of the few genuine screen productions stimulated by the last-ditch war against Germany and Japan" and E. W. Harrold of the Ottawa Citizen wrote that "Its qualities are mature, its charm and illusion sure and the acting, as stated, superb."

Montreal critics present were Jacques La Roche, La Presse; Herbert Whittaker, Gazette; Ken Johnstone, Standard; and J. R. Thompson, Herald. From Toronto came Helen Allen, Evening Telegram; Roly Young, Globe and Mail; Jack Karr, Daily Star; Hye Bossin, Canadian Film Weekly; and Jay Smith, Canadian Moving Picture Digest.

Those connected with the motion picture industry who attended were Douglas Rosen, Toronto branch manager of UA; Charles Chaplin, Montreal branch manager; Ed Schnitzer, New York, home office representative of UA; and John Grierson, National Film Commissioner.

The spirit of relaxation following V-E day was evident in the dress of many present. There was in some measure a return to formal evening dress. Flash bulbs popped as photographers took pictures of those present, many who came from dinners held before the premiere.

The Governor General and Princess Alice were patrons of the event and diplomats from many countries, cabinet members, high officers of the armed services and many distinguished Ottawa citizens were in the audience.

Roberval, PQ, Out

Roberval, Quebec, is without moving pictures since the Public Buildings Inspector withdrew the license of J. E. Chabot, who has been operating there for 15 years in the town hall.

Censor Lauds Rise Of British Films

(Continued from Page 1)

duct in interest and technique, yet present ideals and backgrounds closer to the hearts of Canadians, Silverthorne stated. "Amazingly enough," he said, "this has been accomplished dur-



O. J. SILVERTHORNE

ing the most trying times under the most disadvantageous conditions in the history of the United Kingdom."

There were 43 feature motion pictures released for Canadian showing in the fiscal year of 1944-45 as against 24 during the previous 12 months — an increase of almost 100 per cent, the report revealed.

The figures become even more telling when it is noted that these films have been shown in first-run metropolitan theatres — places attended by the most critical patrons — much more than at any other time in the past. In other years most British films were shown only in theatres where there was a marked preference for them, the report observed. Now such features have found a welcome place in the tastes of the general public.

"This preference," the report stated, "continues to grow not only in Canada but in the United States, where British films may be seen now in leading theatres in major American cities. The outstanding British films of the past season are but an indication of what is to follow, for in technical excellence and expansiveness photoplays ready or now in preparation are equal to Hollywood's best. Patrons will recall such outstanding films as "This Happy Breed" and "The Way

Ahead" as proof of the ability of British film craftsmen.

"Films in production in Britain and frankly aimed at the screens of the world are 'Men of Two Worlds,' 'Caesar and Cleopatra,' 'Blithe Spirit,' 'Henry V,' 'Nicholas Nickleby' and 'Inexperienced Ghost.' Newly released in Canada is the already-famed 'Colonel Blimp.' A good share of these films are in Technicolor and several will cost in the neighborhood of \$3,000,000 each.

"All will bring increased enjoyment to Canadians and accentuated interest to Americans, who are finding British films, new to most of them, not only inspiring but, because of unfamiliar backgrounds and themes, distinctly novel.

"Thus a dream of many years is about to be realized — one that will have a marked effect on motion picture exhibition in Ontario, which contains almost one-third of all theatres in the Dominion."

Contract Extended

Peter Lorre's contract with Warner Brothers has been extended for another year. Lorre will be seen next in "Three Strangers."

Regal Will Have Own Film Bldg.

Regal Films Corporation, at present located in the Film Exchange Building at 277 Victoria Street, Toronto, will erect its own head office structure at Victoria and Gould streets, a short distance to the north, when government building restrictions are lifted.

The proposed building will be one and two storeys, the two-storey part to face the street and the one storey to be at the rear. Business offices will be on the first floor and administrative headquarters on the second. The shipping department and screening room will be in the rear section. Steam heating and air conditioning are planned.

Architects are Kaplan and Sprachman, 305 Dundas Street West, Toronto, and W. C. Alexander is comptroller for Regal Films. The estimated cost has not been determined.

Two residences on the site will be demolished.

Although the Film Exchange Building was approved for occupation after repairs following the fire, Regal and Empire-Universal acted according to the suggestion of investigating officials that film companies are safer in their own premises.



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A National Theatre Service, such as maintained by Dominion Sound Equipments Limited, means—an organization with a specially trained personnel to provide regular and emergency technical service, equipment and supplies for theatres.

Brazil

with Tito Guizar, Virginia Bruce, Edward Everett Horton

Republic 91 Mins.
LAVISH MUSICAL RATED BEST FROM REPUBLIC; ROMANCE WILL CAPTURE WOMEN.

Romance and music are wedded in "Brazil" to create a show that is easily the worthiest of its kind to come from Republic. Here is big-time entertainment astutely keyed to popular taste. The film, superlatively photographed, should profit materially from our heightened interest in the South American scene.

For the women particularly is this delightful diversion, what with a plot that is unreservedly romantic and music that watches the tone of the story. The yarn moves breezily and gaily in relating the romance between Tito Guizar, a Brazilian composer, and Virginia Bruce, a writer from the States in search of material for a book on our southern neighbor. With Edward Everett Horton playing an important role as a friend of Guizar's the film is constantly amusing.

The picture is prodigally endowed with Ary Barroso numbers among them the one bearing the title of the film. Those who relish South American music will revel in "Brazil."

Robert North has produced on a grand scale, while Joseph Santley has contributed expert direction that has inspired top-flight performances from his players. Guizar's charm should hit the women hard. Also a factor is the presence of Roy Rogers as guest star.

CAST: Tito Guizar, Virginia Bruce, Edward Everett Horton, Robert Livingston, Veloz and Yolanda, Fortunio Bonanova, Richard Lane, Frank Puglia, Aurora Miranda, Alfredo de Sa, Henry Da Silva Rico de Montez, Leon Leonoir, Roy Rogers.

CREDITS: Associated Produced, Robert North; Director, Joseph Santley; Screenplay, Frank Gill, Jr., Laura Kerr; Based on story by Richard English; Cameraman, Jack Marta; Musical Director, Walter Scharf; Music, Ary Barroso; Film Editor, Fred Allen; Sound, Tom Carman, Howard Wilson; Art Director, Russell Kimball, Set Decorator, George Milo; Dance Director, Billy Daniels.

DIRECTION, Good. PHOTOGRAPHY, Fine.

Bandit Killed

Five minutes after he held up the Dominion Theatre, Vancouver, and fled with \$360, Malcolm McDonald died when a bullet from his own gun entered his body during a struggle with two war veterans who tackled him.

Colonel Blimp

with Anton Walbrook, Deborah Kerr and Rogers Livesey

United Artists 148 Mins.
TOP-RANKING BRITISH PICTURE IN MAGNIFICENT TECHNICOLOR.

It is likely that "Colonel Blimp" will have its principal appeal in the larger theatres catering to class audiences.

Its success in so-called subsequent runs is dubious, despite the fact that the picture has been produced on a lavish scale, is flawless technically and has drama, comedy and suspense. As a whole, however, the picture proves anew that Britain can produce films on a quality par with Hollywood.

Direction and cast are tops and the performances of all players are excellent, especially those of Anton Walbrook, Deborah Kerr and Rogers Livesey. It is in magnificent Technicolor.

Livesey, a young British officer on leave in Berlin from the Boer War, is obliged to fight a duel with sabres with Walbrook, a German officer. Both are wounded and recover in a nursing home where they become friends.

To avoid a diplomatic incident, the duel is attributed to clash over affections of Deborah Kerr, in Berlin as an English governess. Miss Kerr is a frequent visitor to the nursing home, and Walbrook falls in love with her. Too late, Livesey realizes that he also loves her, but gallantly steps aside, returning to England and the Army.

As the years go by, Livesey progresses in His Majesty's service but his methods and attitude on war remain old fashioned until he is awakened to the meaning of total war by Walbrook who makes him realize that total war cannot be fought successfully by simple reliance on a British sportsmen's code.

There are several moments in "Colonel Blimp" which must, for one reason or another, stand out in memory. Among them, certainly, is the duel episode. The picture's thrust at the old Prussian Code has the biting edge of the sabre itself. Another is the brilliant scene in which Walbrook, now a refugee in England, indicts Nazism. Walbrook rises to the histrionic heights as he recites his tragic story. Incidentally, there is no trickier scene in the picture than this. Outstanding,

Army Wives

with Elyse Knox, Rick Vallin
Monogram 68 Mins.

SENTIMENTAL STORY OF EXPERIENCES OF ARMY MATES HAS WORTH FOR DUAL BILLS.

Although not too successful in its attempt to project a picture of what the average Army wife has to go through today in the name of love, the film under analysis will get attention on duals on the basis of its sentimental appeal and the importance it places on the human factor.

The film is principally the story of Elyse Knox and her soldier fiance, Rick Vallin. The heart strings are twanged time and again as the two experience one disappointment after another in their determination to be hitched. Finally, after the gal has followed her man hither and yon, they find themselves in a stage of oneness. Paralleling the Knox-Vallin romance is one between Dorothea Kent and Murray Alper.

The B. Harrison Orkow screenplay as directed by Phil Rosen has some regard for comedy, with Marjorie Rambeau holding a monopoly on the laughs as a soldier's wife with a flock of kids.

CAST: Elyse Knox, Marjorie Rambeau, Rick Vallin, Dorothea Kent, Hardie Albright, Murray Alper, Ralph Lewis, Ralph Sanford, Jimmy Conlin, Kenneth Brown, Billy Lenhart.

CREDITS: Producer, Lindsley Parsons; Director, Phil Rosen; Screenplay, B. Harrison Orkow; Based on idea by Sgt. Joel Levy, Jr.; Cameraman, Mack Stengler; Art Director, Dave Milton; Sound, Frank Webster; Musical Director, Edward Kay.

DIRECTION, Okay. PHOTOPLAY, Okay.

too, is that sequence in which Livesey shows his trophies of the hunt — an array of mounted heads — to Walbrook. But here the note struck is again satirical, for in the midst of the heads is the portrait of Livesey's deceased wife.

CAST: James McKechnie, Neville Mapp, Vincent Holman, Rogers Livesey, David Hutcheson, Spencer Trevor, Roland Culver, James Knight, Deborah Kerr, Dennis Arundell, David Ward, Jan van Loewen, Valentine Dyal, Clark Jaffe, Albert Lieven, Eric Maturin, Frith Banbury, Robert Harris, Arthur Wontner, Count Zichy, Anton Walbrook, Jane Mellican, Ursula Jeans, Phyllis Morris, Diana Marshall, Muriel Aked, John Laurie and Reginald Tate.

CREDITS: Written, Produced and Directed by Michael Powell and Emeric Pressburger; Cameraman, Goerges Perinai; Musical Director, Allan Gray; Color Production Designer, Alfred Junge; Military Adviser, Lt. Gen. Sir Douglas Brownrigg; Film Editor, John Seabourne.

DIRECTION, Excellent. PHOTOGRAPHY, Excellent.

The Woman in The Window

with Edward G. Robinson, Joan Bennett
RKO-International 99 Mins.

POWERFUL MELODRAMA RATES RAVES; SUPERBLY PRODUCED, ENACTED AND SCRIPTED.

Representing melodrama at its finest "The Woman in the Window," the second effort of International Pictures, is as smooth a job of its kind as one can hope to see. It should rate easily among the year's top contenders in its class.

Produced by Nunnally Johnson with uncommon smartness, the film has a script by him that is a model of intelligence. Under the crafty direction of Fritz Lang the film works up suspense that will hold the audience breathless. A sense of power is conveyed by the simplicity and straightforwardness with which the story has been unfurled.

The film has been beautifully acted by a cast headed by Edward G. Robinson and Joan Bennett. Robinson outdoes himself as a college professor who dreams of being involved with a lovely woman (Miss Bennett) in a nightmarish murder case. The efforts of man and woman to escape apprehension for a crime committed by Robinson in self-defense have been grippingly depicted. Raymond Massey as a district attorney and Dan Duryea as a would-be blackmailer are other standouts.

The attempt to provide the film with a happy ending has robbed the story of some of its impact.

CAST: Edward G. Robinson, Joan Bennett, Raymond Massey, Edmond Breon, Dan Duryea, Thomas E. Jackson, Dorothy Peterson, Arthur Loft, Frank Dawson, Carol Camerson, Bobby Blake.

CREDITS: Producer, Nunnally Johnson; Director, Fritz Lang; Screenplay, Nunnally Johnson; Based on novel by J. H. Wallis; Cameraman, Milton Krasner; Musical Score, Arthur Lange; Art Director, Duncan Cramer; Set Decorator, Julia Heron, Special Effects, Vernon Walker; Sound, Frank McWhorter; Film Editor, Marjorie Johnson.

DIRECTION, Aces. PHOTOGRAPHY, Aces.

Screen Career Open To Lady Who Rides

Republic Pictures is going to give some girl between the age of 16 and 20 the opportunity to ride into a film career—but she really has to ride. They are combing the country for a girl to appear opposite John Wayne in the "Plainsman and the Lady," a high budget, high-riding saga of the Pony Express.

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VIOLENCE OF BOMBS! . .
FURY OF JEALOUSY! . .

For this American doctor,
his bride and the "other
woman", there's no escape
from the bomb-ravaged
heart of China . . . nor from
the love, treachery and
jealousy smouldering in
their passionate hearts!

Produced by MAURICE GERAGHTY

Directed by RAY ENRIGHT

Screen Play by Brenda Weisberg and Joseph Hoffman



Visiting the NFB

John Grierson and his National Film Board colleagues got together with the UA lads and the visiting journalists at an informal luncheon in the Chateau Laurier. It was a good idea, since it was one of the few times since the war that so many critics were together in a bunch. It fell to Graham McInnis, Info section chief, to introduce those present and he called them off in order in such smooth fashion that he actually got a hand for his memory. Ed Schnitzer, UA home office rep, told the visiting pressmen how highly his company valued its distribution rights to the World in Action series, emphasizing what a job it was doing for Canada abroad.

Afterward a number of newspapermen visited NFB headquarters, located in a transformed sawmill on the bank of the river and architecturally in striking contrast to the beautiful and substantial French embassy nearby.

They were amazed that the NFB is as effective as we know it to be, considering the overcrowded working conditions. The place could use traffic cops in its corridors and the setup certainly needs a building of its own. It takes a greater purpose than the earning of a weekly salary to work day in and day out in that uncomfortable trap.

Raymond Spotiswoode, Tom Daly, Dan Wallace, Jack Ralph and others went out of their ways to make things clear to the visitors.

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The Land of Babble On

The "Colonel Blimp" bow-in at the elegant Elgin, Ottawa, drew film assayers and essayers from several metropolitan points and the keyboard killers had a good time gabbing about the craft . . . Busy Bob Cooper and amiable Ed Scofield of Lawrence Organization, NY, J. A. Rank's USA cheering section, buzzed around seeing that everybody was happy, with Jimmy Cowan of Editorial Associates, Toronto, producer rep, acting as liaison for his Yankee compats . . . About four a.m. Raoul Auerbach of 20th, Doug Rosen of UA and others decided they were hungry and landed in Bowles, the only open eatery, where every stewed citizen seemed enchanted with the lively personality of Bob Cooper and draped himself over him. There also we ran into the renowned playboy, Larry Druxer of Emp-U, and party, just going off the town. It was after five a.m. when we slid on the Simmons. About seven TCA woke Raoul and I to tell us that it had plane space to Toronto. (Shudder!)

Roly Young told about how Raoul Auerbach—a UA official, he miscalled him—overcame an embarrassing situation. Onstage at the Elgin Auerbach was to present Mrs. Donald Gordon of the Women's Naval Auxiliary with a cheque representing the evening's take. The cheque was misplaced so Raoul presented the lady with her own shopping list and none knew the difference until Roly snatched . . . The newspaper folk were guests at a reception after the show by Mr. and Mrs. Gordon, he being the Dominion's famed and efficient price freezer. The friendly Mrs. G. and her witty husband went over well with the press pack but I had a hard time stopping Jay Smith from asking him, with mock indignation, why his corner grocer charged what he did for butter. . . . Jay went on to Montreal and almost without baggage, for the porter presented me with it, along with my own . . . Ernie Warren, manager of the Elgin, told me that during the almost-six week run of "A Song to Remember" one lady saw it ten times.

Joe Rosenfeld, industry legalite and peacetime partner of Captain Gursten Allen, is campaign manager for Lieut.-Col. David Croll, former mayor of Windsor and Ontario cabinet minister, who will be federal Liberal candidate in Spadina, Toronto. Lieut.-Col. Croll is still in Germany with the Allied Military Government setup . . . Jim Nairn, FPCC ad' chief, is in NY . . . Herman Bennett, theatre man and builder, will be deHermanized shortly and no longer known as Herman the Hermit. At long last Herm has decided that two can live as cheaply as two and more so the boys gave him a sizzling stag at the Royal York last week. He has been struck off the rolls of the Association of Singular Bliss by Joe Garborino, president, and Barney Fox, vice-president . . . Ernie Moule, Brantford Pioneer, has been unwell and spent a spell in the hospital . . . George Pal will make a series of cartoons in his own technique about John Henry, USA colored folklore giant. Our own Paul Bunyan, who is also an American character of legend, has been sadly neglected by our Canadian creative arts and will probably pop up in some across-the-border medium as being of American origin.

Charlie Freedman has succeeded Headlines Clairman as The Square newsie at the Child's corner. Charlie, returned from four and a half years overseas, got his ribs rubbed in Sicily and must work in the open air now. He brought back a wife and child from Britain . . . Simile: Dustier than a bookmaker's window . . . Those Russians are droll. A Soviet newspaper, reporting that prisoners were being sent to the Soviet Union to help repair the damage they did, said: "Before them is no role of idle gentlemen." . . . One of the best developments in the film trade paper field in years is the Hollywood Review, which originates in the Cinema City and covers radio and television as well . . . Sign in the Ford Hotel beverage room indicates a future battle of the sexes for domination in all things. "Gentlemen will not be admitted to this room without escort," it reads. The dictionary gives no encouragement to the idea that the lady may be regarded as the escort, even for drinking purposes.

Good Old Ted

No would-be crasher had better try to push past Ted Smith, doorman of Shea's, Toronto. In other and younger days Ted, a seaman on HMS Queen, won many a quid for his shipmates by his shipshape slugging style.

The Mediterranean Fleet Boxing Association awarded him a "Diploma of Merit" for "Courage, Skill, Stamina" and though time has caused it to fade, the lustre of his victories, recorded thereon and certified by the president, still lights it up.

I observe from a study of the diploma that Ted won six by KO and four by points. Among others he out-clevered Cleverley into a three-round KO, out-potted Potter in four and out-ripped Ripper in the same number.

Nor was boxing the limit of Ted's athletic distinction. He was a member of the team which won the all-comers event for six-oared gigs and galleys, grabbing the Fiume Trophy, and the five-oared whalers craft race during the Med regatta.

I hasten to add that all this took place between 1904 and 1909 but don't let that encourage you to tangle with Ted. In his uniform he is authority incarnate, wearing it with the grace of a man who has toted proud togery for many years of his life. And he is still a stalwart stack of meat and muscle.

Mine Host Tommy

Tom Daley of the Imperial was standing under his marquee recently when a fellow spoke to him.

"You couldn't find me a place inside, could you?" he asked. "I've tried all the hotels downtown without any luck."

"Sorry," answered Tom. "We're all filled up."

Later, in conversation with Fred Trebilcock of Shea's, he told about it. "Don't you get it?" Freddy laughed. Daley didn't. Fred said to look at the sign hanging from the marquee. Tommy did.

"Hotel Berlin," it read. The young fellow, seeing it, had mistaken the theatre for a hotel.

New Type Western By Griffith, Cukor

A Western story which is said to be a complete departure from the usual type of 'wild-and-wooly' dramas will soon be forthcoming from D. W. Griffith and George Cukor who are collaborating on the yarn. It is based on an original idea by Griffith and when completed it will be offered to MGM with the understanding that Cukor will direct.

Benevolent Fund Boosted in Wpg.

(Continued from Page 1)

late president of the film veterans' organization, the purpose of which is to provide assistance to any member of the industry who, through unfortunate circumstances, might require it.

Leo Devaney, president of the Pioneers, in addressing the luncheon meeting, outlined the ideas and aims of the organization, the purpose of the fund and plans related to the drive which had already been approved by the executive committee. The proposal of a fund for benevolent purposes won hearty endorsement and a committee was set up which will concern itself immediately with one aspect of the drive, the promotion of a draw for yearly passes to leading theatres.

Those appointed to act in the Winnipeg area are:

District manager — Sam Swartz, manager, Rio Theatre.

Captain — Greydon Mathews, branch manager, Warner Brothers.

Secretary—H. Swartz, supervisor, Rothstein theatres.

Publicity director—Tom Pacey, manager, Rialto Theatre.

General committee — Joe Huber, branch manager, 20th Century-Fox; J. S. McPherson, branch manager, RKO; R. D. Hurwitz, supervisor, Weiner theatres; Harold Bishop, supervisor, Famous Players theatres; and Harry Gray, manager, Lyceum theatre.

Among those also present at the luncheon meeting were Dave Brickman, Paramount; I. Levitt, Columbia; Abe Feinstein, United Artists; P. Geller, PRC; Wolfe Blankstein, Empire-Universal; A. Levy, Regal Films; Vic Rackow, Monogram; Sam Pearlman, Calgary manager, Warner Brothers; E. A. Zorn, Famous Players; and G. Dowbiggen, Famous Players.

Similar meetings will be held in the near future to discuss plans for the drive in each territory and work out quotas, opening and closing dates, publicity methods, etc.

The general committee to supervise the drive throughout the Dominion is headed by Oscar Hanson, who is associated for that purpose with Clare Appel, Jack Arthur, Ben Cronk, Leo Devaney and Alf Perry. It met last week with the executive committee of the Pioneers for discussion of progress and further means of assisting the cause.

Paul Nathanson and J. Arthur Rank have each contributed \$1,000 to the fund.

Ontario Saw 481 Features in '44

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newsreels and miscellaneous subjects, was submitted during the year and of those examined 1,633 were passed without alterations.

The USA was responsible for 1,676 of the films, 119 of which were altered. As in other years, the number of British films requiring cuts to make them suitable for exhibition in Ontario was greater in proportion than the American total—42 out of 89 submitted. Canada offered 18 films, one of which was cut. Russia sent 12, with changes being ordered in one.

During the year the board received 567 films in 16 mm. width, 563 of which had originated in the USA, one in Britain, and four each in Russia, Poland and Canada.

The censor noted that films of a religious nature had increased, as had those which featured classical music. Numerous complaints about the picturization of war brutality on the screen had been received, he reported, most of them directed at newsreels and documentaries. He praised the distributors for their cooperation in revising returned films without objection, despite wartime difficulties.

Advertising increased

There were 38,343 pieces of advertising offered for inspection and approval as against 34,163 during the previous year and rejections increased, 228 being rejected compared with 102 during the prior 12 months.

Theatre safety was the best ever, with one minor fire being reported during the year in theatre properties worth more than 35 millions of dollars. While fire damage increased generally, theatres were an exception and this was in no small measure due to the vigilance of projectionists and revisors.

No new theatres were constructed during the year because of government restrictions and alterations were made only where public safety was concerned. But two theatres had major alterations and 16 benefitted from minor repairs.

Two prosecutions were instituted for infractions of the regulations and in both instances

convictions were registered. One theatre license and six projectionists' licenses were temporarily suspended.

During the year under review licenses were issued for 415 theatres, 788 projectionists, 170 apprentice projectionists, 104 travelling shows and 135 for miscellaneous purposes.

Praises Trade

"The Motion Picture Industry in general looks back to over five years during which both defeats and victories occupied the attention of Allied Nations," stated Mr. Silverthorne, chairman of the board. "It looks back on those years when it gave freely and generously of its time, talent and theatres to acquaint the public with films concerning Victory Loans, Red Cross appeals and appeals for aid from stricken Allied nations. Today the Industry looks ahead to the post-war years when, the Board trusts, it plans to continue to use its vast facilities in support of all patriotic and rehabilitation projects which will engage the attention of the people of Canada when peace comes."

Kern Musical

"Till the Clouds Roll By," an MGM musical based on the life of Jerome Kern, will feature Judy Garland in the role of Marilyn Miller and Robert Walker portraying Kern. The picture will be the first directorial assignment of Lemuel Ayere and it will be produced by Arthur Freed.

'Paris Underground' UA Film Completed

The film version of "Paris—Underground," the Etta Shiber best-seller novel, has just been completed in Hollywood. It was produced by Constance Bennett who stars in the picture with Gracie Fields, the noted British actress. Directed by Gregory Ratoff for United Artists Release, "Paris—Underground" tells the story of a wealthy American woman caught in Paris when World War II breaks out who joins the French Underground.

Chairman



OSCAR HANSON

Chairman of the committee of the Clair Hague Memorial Benevolent Fund.

Juve Delinquency And Motion Pix

(Continued from Page 1)

er Movement and finally of entertainment offered in different sections of the City of Toronto, the Board believes it is on solid ground when it takes the position that the film is never an only factor, and rarely the principal factor in contributing to juvenile misbehavior; also since competent authority in the field of social science is unable to determine to what extent the film is responsible for juvenile misconduct."

The censor took the position that "any delinquency attributable to the cinema must be regarded as of a local nature in the larger centres of the Province, requiring the application of local corrective measures rather than the implementation of a blanket policy."

This assumption was made after comparing the number of children from districts with an excellent environment and fine homes who appeared in juvenile court with that of depressed areas. One of 135 pupils from a favored district was brought into court while the ratio rose from three in 100 in a depressed area.

A comparative study of film entertainment showed that the exhibitor in the area more seriously affected offered a larger number of films featuring violence, crime and horror. It is fair to add, he claimed, that a greater interest on the part of the distributor and exhibitor in the types of films showing in certain areas could tend only to reduce delinquency.

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Warners Holds Sales Session

Meetings of Warner Bros. home office sales executives and Canadian district and branch heads were held at the King Edward hotel in Toronto last week. Haskell M. Masters, newly-inducted general manager for Warners in the Dominion, was officially welcomed by Ben Kalmenson, sales chief for the parent company.

Conferences consisted of forums on Warners' Pow-Wow (current sales drive), preliminary survey of next season's policy and product and individual meetings with the six Canadian branch managers.

Kalmenson opened the first session with a strong expression of satisfaction in connection with Masters' new association with the company, and went on to review what he termed was the strongest lineup of feature attractions ever offered by Warner Bros. He particularly underlined the powerful star and story values in four early releases of the new season, mentioning "Devotion" (Olivia de Havilland, Ida Lupino, Nancy Coleman, Paul Henreid, Sydney Greenstreet), "The Big Sleep" (Humphrey Bogart, Lauren Bacall), "Saratoga Trunk" (Gary Cooper, Ingrid Bergman), and "Rhapsody in Blue" (Robert Alda, Alexis Smith, Joan Leslie).

In closing, Kalmenson stated that 75 per cent of 1945-46 product has been completed or is in the cutting room. Full listing of product and statement of policy

Action Settled Out of Court

A scheduled appeal against the dismissal of an action brought by Norman W. Mason against the Roseland Theatre Company Limited of New Glasgow, Nova Scotia, has been settled out of court.

Mason, managing director of the Roseland Theatre Company Limited, brought action against other directors of the Company, Frank H. Sobey, Stellarton, and Dr. Clarence Miller, George White, Roy J. Bennett, Thomas Foster, Bernard Godden and Henry B. McCulloch, all of New Glasgow, to set aside a transaction by the company whereby 5,000 ordinary shares were allotted and issued to Sobey. The action was first dismissed in October, 1944, when the case came up for trial in Pictou.

It has been rumored that Odeon was behind the move. The company recently acquired three Maritimes houses, none of which has been named publicly as yet.



Haskell Masters, recently-appointed Canadian general manager of Warner Brothers, and Ben Kalmenson, general sales manager, at the recent Canadian session of the company.

will be announced at a later date.

Mort Blumenstock, Eastern advertising and publicity head, outlined campaigns that have been set to pre-sell and groom for playdates this unprecedented schedule of quality entertainment. He also discussed the new department of education and other features of postwar exploitation, pointing out that each picture would receive a type of handling worthy of its potentially high box-office value, whether it be a musical of the stature of "Rhapsody in Blue," an original screen story or a screen adaptation of a successful stage play or novel similar in appeal to "Saratoga Trunk."

Norman H. Moray, general sales manager for short subjects, held the rostrum on the second morning, delivering details of what the gathering agreed will be the most ambitious offering of short-subject product in the history of Warners.

Leading the featurettes are five all-Canadian films in Technicolor. Of these, "Forest Commandos," the story of the Ontario forest fire fighters, gets top

billing among the eight Technicolor two-reeler specials. This subject was filmed with the co-operation of the Ontario Department of Lands and Forests, with Alan Fenwick, technical adviser for the Department.

Shooting took place in some of the most scenic portions of the Province, including Algonquin Park and the great lake regions of northern Ontario, and in interiors constructed near Toronto. Last year's largest forest and bush fire provides a thrilling documentary finish.

Glenn Ireton, public relations director for Warners in Canada, scripted and directed.

The other four are one-reelers. "Snow Eagles," filmed last January during the largest snow-fall ever recorded in the Alpine-like Laurentians of Quebec, promises to be the most beautiful and action-packed ski-trail subject ever produced. Story centres about Tom Wheeler's famous Gray Rocks Inn, with a gay New Year's crowd as extras and spectators.

"With Rod and Gun in Canada"

contains shots from every province, highlighting salmon fishing on both coasts, walrus-taking in the Arctic, deer hunting with bow and arrow, duck shooting near Grand Prairie, Alberta, trout-angling and many other sportsmen pursuits. Canadian tourist industry gets terrific plug with narrator's sum-up: "If you want the best in hunting and fishing, come to Canada."

Sequences for "Sports Go To War" were also made in all provinces, with the cooperation of the Canadian Active Army. Theme of the short proves that specific sports train soldiers for definite battle tasks. Included are soccer, boxing, cross-country running, track and field events, rugby, lacrosse, rowing, swimming—all filmed against a wide diversity of picturesque Canadian backdrops.

"Canadian Sports" offers a Dominion-wide panorama of spectator sports, showing such typical outdoor Canadian sports as box lacrosse (played by the championship Salmon Bellies of New Westminster), rugby, lawn bowling, golf, yachting, ladies' soft ball.

This schedule marks the most extensive all-Canadian production ever engaged in by any Hollywood studio, reflecting Warners' sincere interest in Canada and Canadian life, a trend started a few years ago with this company's "Captains of the Clouds."

I. F. "Mike" Dolid, home office supervisor of exchanges, also addressed this session on the problems of wartime operations.

Masters held forth on the afternoon of the second day, first leading an informal, get-acquainted round-table, and then conferring individually with branch managers.

The final day was given over to previewing a few Hollywood prints of 1945-46 product.

At the end of the first day's conferences, an informal buffet and cocktail party was staged in the King Edward's Vanity Fair room for some fifty exhibitor and trade press guests.

Besides the New York delegation and Masters, the following attended the meetings: Branch managers Joe Plottel, Toronto; Grattan Kiely, Montreal; Earl H. Dalgleish, Vancouver; Greydon A. Matthews, Winnipeg; Sam Pearlman, Calgary; Lew McKenzie, St. John; District Booker E. A. Piggins, Toronto; Salesmen George Altman, Toronto, and Frank Davis, Montreal; and Glenn Ireton, public relations director for the Canadian district, Toronto.

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